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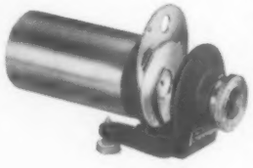

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VOLUME 4 NO. 5 | MAY 1959

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the EDITOR'S notebook

Pauline Smith Heads DAVI Honor Roll

Pauline Smith

BLONDE, blue-eyed, a Georgia belle with a soft voice and sharp wit, Pauline Smith has rolled up a record in DAVI's Every-Member-Get-A-Member campaign that will serve as a model for state membership chairmen for years to come. As we go to press she sends in her 41st and 42nd members. Writes Pauline: "When I was down home for the Easter holidays I secured two more memberships . . . I had written to these same people but had received no reply. You just have to see people to get a response these days. Everyone is too busy to write."

From DAVI, a wreath of laurels to Pauline D. Smith, who is a classroom teacher in the College Park (Georgia) public schools and vice-treasurer of the Georgia Audio-Visual Education Association.

Others who made the DAVI Honor Roll with five or more new members to their credit are:

Charles Betts, Audiovisual Director, Alhambra City Schools, Alhambra, California, 17 new members.

Walter J. Mars, Dean of Instruction, Lyndon Teachers College, Lyndon Center, Vermont, 12 new members.

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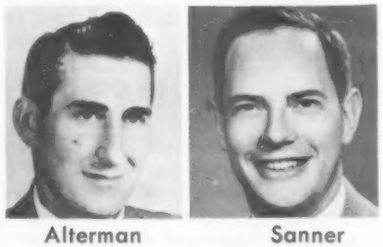
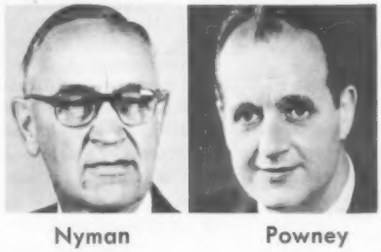


Alterman Sanner



Nyman Powney

Commercial Support

I know that all DAVI members will join me in thanking the 41 companies who have advertised in AVI this year (September through May). We also want to thank the 40 companies who have DAVI business memberships and the 65 exhibitors listed in your Convention program (as well as those we were forced to turn down because of insufficient space). A list of the AVI advertisers and business members follows. Companies preceded by an asterisk (*) are both advertisers and business members. —A.L.H.

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"The Victor projector is in good operating condition, sound and picture," says Mr. Dale W. DeArmond of Wichita, Kansas, in describing his Victor Model 12. The machine, built in 1933, is the fifth 16mm sound-on-film projector ever made. "The original finish has only a few worn places . . . This projector is a wonderful machine, impossible to ruin a film with all those safety devices."

Only a burned out bulb

"We believe that it is amazing that this [Victor] machine, after being in continuous use since its purchase years ago and having such hard usage, is still in service," reports Mr. J. F. Steiner of the Steiner Studio in Elmira, N. Y. "The writer does a lot of traveling in Canada every year to fish and always takes the projector along to show movies taken the previous years. If you have ever traveled on some of these Canadian roads in the backwoods, you know what we mean about hard usage of the projector. The machine has never been returned for repairs, and has required no replacement parts other than a burned out bulb."

Never lost a foot of film

A film technician for the Army Pictorial Service in Long Island City, N. Y., Mr. Charles French has this to say about his Victor Model 25, manufactured in 1936. "I always boost the Victor for two reasons. The first is the automatic trip. In all the eleven years I have owned this machine I haven't lost a foot of film. The second is the gate runners. I have never had a scratched film due to my projector. I have operated many other makes and had to use emery paper on the runners, even when they were new."

Plunged 4½ feet to the floor

Reverend J. Samuel Pritchard of the First Evangelical United Brethren Church, Veedersburg, Ind. tells of his experience with a Victor Model 25, manufactured in 1936. "While showing a film for our Brotherhood about 4 years ago one of the setscrews of my projector stand wasn't tightened enough and the projector plunged about 4½ feet or more to the floor. I thought it was done for and suggested that the Brotherhood might like to buy a new one. They didn't. But the blacksmith took the poor old projector home, patched it up and it is still working."

Doing yeoman service

Mr. Frank A. Valenti of Brooklyn, N. Y. states that "I am the proud possessor of a Victor Model 24B which has done yeoman service in my work with mentally retarded children." This machine was built in 1935 and is "still in excellent condition."

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The Battle for Literacy

World Teaching Organization Recognizes AV Role

WILLIAM G. CARR

ANY ORGANIZATION or institution that attempts to conduct its activities on a world-wide basis soon discovers that we do not live in "one world." Large sections of it embrace different, and sometimes conflicting, religions and philosophies. Enormous cultural differences separate people living in Oriental and Occidental countries, in African and European countries, in Asian and American countries. The world is further subdivided into a great number of sovereign states, some large, some small, but all concerned with protecting their independence and national interests. Most dramatic and obvious of all existing barriers is the Iron Curtain.

All these divisions necessarily affect the workings of such international organizations as the World Confederation of the Organizations of the Teaching Profession. But the division most troublesome to the Confederation is none of these: it is the division of the world into poor and rich, into the literate and the illiterate.

The main concern of teachers is to pass on to coming generations the accumulated knowledge of the past, and to elevate the status of those who are working daily at this effort. Poverty and illiteracy are, from this perspective, the greatest barriers to both aims.

It is a stunning and inescapable fact that almost half the population of the world is illiterate. In countries like the United States, Great Britain or Denmark, only 3 percent of the population or less is illiterate. Countries like Australia, Japan and New Zealand are not far behind. On the other hand, some countries of Africa, Asia and South America have illiteracy rates running as high as 93 percent.

Or we can put it another way. Counting only those countries which have a population of a half-million or more, 20 of them are 80 percent or more illiterate. Another 37 countries are from 50 to 80 percent illiterate.

At one time large and strong countries could ignore this condition. However much of a strain it placed upon their moral standards, 19th century rulers did not seem to find it difficult to conduct diplomacy and international commerce without regard to the poverty and illiteracy of great masses of people in "backward" areas. Today national leaders do so at their own risk. Millions of these people have formed themselves into nations, democratic in spirit though not always in practice, capable of speaking up in the halls of international bodies, of taking sides—or not taking sides—in the Cold War, of conducting military and economic warfare with their neighbors.

Now what has all this to do with audiovisual specialists? A great deal. Illiteracy can no longer be left untouched. It must be fought, swiftly and efficiently. Partly because of political considerations but mainly because we, as teachers, are dazzled by the vision of half the population of the world entering the ranks of literate humanity.

UNICEF Sees Place for AV

We all know that in this campaign audiovisual instruction has a unique usefulness. The role it can play is highlighted in a recent recommendation by the Director General of the United Nations Children's Fund.

This organization explored ways in which its resources, limited though they are, might be used to assist primary education in the underdeveloped countries—countries, for instance, where only one child in five is attending school. It is noteworthy that the Director General of UNICEF recommended as one of four possible fields "aid for the production of teaching and audiovisual materials." Since such materials are rare in many countries, he advocates the establishment at central points in these countries of workshops where audiovisual and other teaching aids could be produced. His concrete suggestion is that "basic materials would be made available to governments so that they would be able, with UNICEF'S assistance, to devise and prepare audiovisual teaching materials which would then be distributed to the country's schools." He also notes that in many underdeveloped areas, "the spread of primary education has been crippled by the lack of teaching materials in the local languages," and suggests that the use of reproducing equipment might well help to remedy this situation.

But primary education is not our only concern in these countries. Immediate social, economic and political programs of the new democracies demand a literate and skilled adult population. It seem to me that films, filmstrips, diagrams, charts, cartoons, maps, globes, recordings—all these and many more devices are ideally suited for hastening the time when adults can utilize basic findings of science and technology to improve their national well-being and meet their new national responsibilities with wisdom and efficiency.

DR. CARR is secretary general of WCOTP and executive secretary of the National Education Association.

Here is an almost virgin field for the audiovisual expert, particularly if he has an abiding interest in the educational health of the world community. UNESCO, a few other organizations, and a few individuals have broken ground but the needs are immense. The population of half the world is open for the wares of the audiovisual specialist. Special provisions will have to be made to enable it to buy these wares cheaply, but meanwhile it would be helpful if our experts in the United States, one of the leading countries in the field of audiovisual materials, aiso were foremost in exerting their influence toward making these needs known and met.

WCOTP Works on Many Fronts

The extent of illiteracy in the world was one of the considerations which induced WCOTP to compile a list of audiovisual aids (films, filmstrips, slides and records) that appeared in mimeographed form last winter. It describes materials from 21 countries and is so arranged that individual items may be clipped and pasted onto index cards. The price of each item and the place where it may be obtained are given. By the time this article is published, a much more complete list should be available. (See box.)

The purpose of the *Preliminary List of Audio-Visual Aids* was to promote international understanding, but WCOTP is working on many other fronts in order to help achieve this goal. One way is to enable teachers from various countries to come together in international and regional conferences and discuss common problems. The creation of understanding between people working in the same occupations and coping with the same problems can be, I firmly believe, of major assistance in paving the way for understanding between the governments of the countries where they live.

The first WCOTP meeting took place in 1952, at Copenhagen. Here three international organizations formed a confederation which now embraces 97 national teacher associations and numerous associate members in 51 countries. Together they represent over 3.5 million teachers.

Since the Copenhagen meeting, delegates have attended meetings at Oxford (1953), Oslo (1954), Istanbul (1955), Manila (1956), Frankfurt (1957) and Rome (1958). At these Assemblies of Delegates a theme of general interest is discussed. An analysis of questionnaires that the associations have previously filled out and the discussions at the Assembly are later published in a comprehensive report, together with the resolutions that were adopted. Topics dealt with to date include parent-teacher cooperation, education for teaching, the status of the teaching profession, the teacher and the well-being of society, the shortage of teachers, and public support for education. The theme for this year's conference to be held in Washington, D. C., the first week in August is "Teaching Mutual Appreciation of Eastern and Western Cultural Values."

From modest beginnings the organization has expanded both geographically and substantively. A Consultative Committee on Africa has been established to assist in planning a program for that area. A Consultative Committee on Education for Asia was formed following a WCOTP Afro-Asian Conference held in Ceylon in April 1958. Ways and means of uniting and strengthening teacher organizations in Latin America are being explored.

Five subject-matter committees have been established. They enable recognized experts in various fields to conduct research, plan programs and exchange information on a world-wide basis in the fields of educational journalism; rural education; education for handicapped children; technical and vocational education; and health, physical education and recreation.

The World Confederation's attempt to promote education and mutual understanding have necessarily led to close cooperation with the United Nations and its specialized agencies. National members in various countries, at the request of the United Nations Educational, Scientific and Cultural Organization, are preparing materials at the primary and secondary school levels for use in teaching non-political aspects of the United Nations. For UNESCO's department of education WCOTP recently completed a full-scale investigation of barriers that exist in many countries to the access of women to the teaching profession. All national members of WCOTP are provided each year with materials to assist in observing the anniversary of the passage of the Universal Declaration of Human Rights.

Consultative Status With UN

In recognition of these efforts, and of the status of WCOTP as one of the most broadly representative organizations of the teaching profession, WCOTP has been granted category B consultative status as a non-governmental organization with the United Nations Economic and Social Council, and similar status with UNESCO and UNICEF.

Despite these accomplishments Sir Ronald Gould, the distinguished English educator who heads the organization, the Executive Committee and the Secretariat are keenly conscious of the fact that WCOTP has only begun to play the role in international education that the needs of this era require. It has grown swiftly but cannot reach its full growth until teacher organizations throughout the world are stronger and better organized and until the importance of teaching to the well-being and advancement of civilization is more universally recognized. Meanwhile WCOTP officers are heartened in their work by the zeal and unity so often manifested by member associations in striving toward these goals. [THE END]

AVAILABLE from WCOTP this month is the new 186-page mimeographed listing, AUDIOVISUAL AIDS FOR INTERNATIONAL UNDERSTANDING. Data on motion pictures, filmstrips, and recordings from more than 41 countries for $2.50. Write to: Department of Research, World Confederation of Organizations of the Teaching Profession, 1227 16th Street, N. W., Washington, D. C.

A physics teacher supervises "visual aids"—Kiev

Lecture on Darwinism—Uzbeck

Grain from "school growing plot" for biology class

No Sputniks in Soviet AV

Firsthand Account from a DAVI Member

CLARENCE O. BERGESON

Photos by the author

SOVIET AND AMERICAN SCHOOLS have been compared numerous times over the past several years. Speakers and writers, goaded by sputniks in the sky, have launched into dramatic descriptions of the Soviet educational system. The result has been a conglomeration of some relatively wild generalizations, of some serious condemnation, and of much sober questioning.

The Comparative Education Society, recognizing the great interest that these discussions have engendered and feeling that more specific information about Soviet schools was necessary, decided that its 1958 Field Study Group should go to the Soviet Union. During this five-week study, meetings were arranged with ministers of education for the three Republics visited, and with other school administrators. Sessions were also planned at universities and pedagogical institutes, and time was provided to observe classes in session.

These visitations, which started with the beginning of the Soviet school year, September 1, were of great value in understanding and evaluating the educators' descriptions. It was found that without these direct experiences, gross misinterpretation could result.

A fifth-grade geography class will serve as a typical example of the classes seen. When the teacher entered the room the children came to standing attention beside their desks and waited while she received absence reports from the monitors for the day. Upon command from her they sat down and the class began with a series of questions. From among the raised hands she singled out a pupil who then stood and recited. If the answer was satisfactory he was told to sit. If not, he remained standing until the correct reply had been obtained.

Next the teacher turned to the assignment of the day. When called upon, the pupil brought his rank book to the teacher's desk and proceeded to recite. Other pupils were called upon to correct any mistakes or fill in needed information after which the teacher entered a grade in the first pupil's rank book and sent him to his seat.

Visitors Greeted by Somber Setting

A look about this room revealed an austere setting. Two high, narrow windows, their sills adorned with potted plants, admitted outdoor light from one side of the room. Slanted, wooden desk-and-seat combinations made to hold two students filled the room to a capacity of 40 pupils. The front wall held a 15-foot long, painted-type chalkboard with a damp rag on the tray for erasures. Except for a small picture of Marx hung high above the board the newly painted walls were bare. A two-by-four-foot double-circle perspective projection of the world was taped to the chalkboard, which the teacher used together with a twelve-inch globe to prepare the pupils for their next day's assignment.

Most classrooms visited conformed to this pattern, a partial exception being those science classes where

ASSISTANT professor of education and director of audiovisual services at the University of Maine, the author made frequent trips to Europe as staff member on board ship for the Council of Student Travel before his tour of Russia last summer. This is Dr. Bergeson's second contribution to AVI.

formal studies and laboratory sessions were held in the same room. Under these circumstances tables and stools with three pupils to the table were used and the walls were frequently surrounded by storage cabinets containing instructional materials. In some schools, each science department had a second room that housed these cabinets and served as an individual laboratory for the instructor.

Observations of such classes and meetings with supervisors and administrators indicated the following availability and uses of audiovisual materials in the Soviet school system.

- *Motion pictures* for Soviet classrooms are generally distributed from regional film libraries. School principals receive the library's catalog each year and from this list the teacher can place his order for one-week bookings without charge.

A visit to a Moscow school prior to the opening day of classes exemplifies the method of handling equipment and projection. During a tour of this school the physics teacher was introduced as the person who cared for the projection equipment. She opened a cabinet containing, among other things, one sound movie projector, three silent movie projectors, one large-sized slide projector and an opaque projector for six-inch material. Her laboratory-classroom doubled as a projection room for the other teachers in this 600-pupil school. Black shades darkened the room and a 40 x 40-inch screen, stretched on a frame, hung at the front. The room contained the usual tables and stools found in other science laboratories.

A school where the auditorium doubled as a projection room serves as still another example. The principal there proudly declared that, "On every Friday this hall is reserved for films." Designating a specific projection room for the entire school was a prevalent practice. In the Moscow and Leningrad areas operation of equipment and preparation of the projection room was left to a full-time technician. In Kiev, however, the teachers were required to learn equipment operation while still at teachers college and in many schools the children were trained for these duties.

Mitigating Circumstances

The number of film titles available to Soviet teachers proved somewhat limited. Those in the Moscow area, for instance, have at their disposal 490, many of which are silent versions. In the City of Kiev, the only library in the area (so we were told) had about 150 titles. However, these teachers could send a request to Moscow for a film if the need arose. It was also found that in rural areas and areas not served by larger libraries, teachers did have films permanently deposited in their departments.

Yet, film usage would appear to be higher than might be expected. The field study group visited the Moscow Institute for Teacher Improvement where a chart located outside of the film department credited the 30,000 Moscow teachers with having shown 178,173 films in their classrooms in 1957-58. If the number of titles seems small and the number of showings high, two characteristics of the Ten Year School must be carefully considered.

Among the 18,000 titles listed in our own Wilson Guide there is much duplication of content areas. This is not likely in the planned society of the USSR. The need for a motion picture is recognized by the Section on Visual Aids in the Research Institute of Methodology which arranges for its production. When a satisfactory film is completed and accepted by the Ministry of Education of the Russian Republic, the need has been satisfied.

It must also be recognized that the curriculum in the Soviet Union is highly structured and single track in form. One curriculum is used throughout the Ten Year School and no electives are available to the pupils. The Research Institute prepares the needed curriculum and tries it out in its experimental schools. After refinement and approval by the Ministry of Education it is printed and put into effect throughout the Republic. Our experiences indicated that teachers strictly followed this curriculum.

An available film is listed in the appropriate printed subject curriculum at the precise spot where it should be used—more exactly, where it must be used. Certain of the films represent a minimum fulfilment of this curriculum while others are supplementary. Because of these factors, far fewer titles are likely to be needed and greater usage likely to occur. Even the presence of a single projection room per school as described earlier is not likely to be the handicap it would be in a more flexible system.

Film Quality Uneven

Quality of educational film productions cannot be judged by a five-week field study. Several movies were previewed at the various Institutes for Teacher Improvement. One of these, a history film, had used no real sets, had no dramatic acting, and was of relatively poor photographic quality. Another on the theme of a boy helping a stray dog, was better done even though it was a silent film. Still another, a documentary on Antarctica, had excellent photographic quality. Judgment of films becomes even more difficult since no member of the American group saw one used in the more than 300 classes observed.

- *Still Projection* equipment was found in practically all of the schools visited and was frequently in the care of one teacher, as indicated earlier. Filmstrips seemed relatively plentiful but here again the number of titles would appear limited. Members of the field study group developed estimates ranging from 80 to 200 but a check of the card file in one Moscow School Supply Store would indicate that a generous figure might be 500 titles.

Other types of material included both 3 by 4½-inch slides and a smaller version similar to our miniature slides. These too could be obtained from the School Supply Stores where sets ranging from the October Revolution through the American Civil War were listed. Projectors for such material and the combination opaque (6″ x 6″) slide projector made up the still projection equipment commonly stocked.

Unlike motion pictures, schools purchase these materials and keep them either in the classroom or with the person in charge of the equipment. Specific slide

sets and filmstrips are listed in the printed subject curricula and a minimum group must be owned by the school before it may open its doors.

• *Audio materials* seem to find little use in Soviet schools at present. No radio broadcasts are prepared for in-school purposes even though all state radio programming is tailored to the curriculum and the stated aim is to supplement its work. Wax recordings are available and many schools do possess record players. Although we saw no playing of records in classes we were told that the use was "considerable" in the areas of Russian and foreign literature.

Tape recording also appears limited. As one prominent Russian educator said, "It is too new, as yet." In fact, language teachers were the only ones who consistently knew about the machine.

Foreign language, it must be remembered, is a regular part of the Ten Year School's curriculum. Some schools provide only one foreign language, beginning the study in second grade and continuing it through the tenth grade (if ten grades are taught). Others begin the study in the fifth grade, in which case two foreign languages are included. It is interesting to note that such classes are broken down into groups of from eight to 11 pupils.

Language teachers spoke of using recordings in various ways. Although no one in our group observed it, some teachers told of playing wax recordings in their classes. Those available in the School Supply Stores were 78 rpm thick wax discs. They also told of tape recording a pupil's recitation and playing it back for all of the class to criticize.

Moscow Language Lab Under Way

Teachers frequently referred to a language laboratory where pupils were scheduled once a week. A visit to such a laboratory revealed it to be a normal sized classroom equipped with tables instead of the regular double desks. The teacher present at one visit demonstrated the tape recorder. She used a simple carbon microphone and the quality of the sound proved very poor. Before leaving, one of the Americans was asked to make a recording that might be kept for future classes. During the rewind process and play back the tape broke several times and was crudely mended by the application of cement to the broken ends.

From this and a number of other experiences it would appear that the Russians have little, if any, pre-recorded tape material for instruction. In fact, one enterprising teacher told of meeting this problem by taping the British Broadcasting Company's weekly English lesson.

Administrators and teachers alike referred to the difficulty they experience in teaching foreign languages and told of current changes being made in the curriculum. In line with this, the Lenin Pedagogical Institute (teachers college) in Moscow was in the process of building a new language laboratory at the time of our visit. Included in this change was a central control booth having several up-to-date recorders connected with a series of listening stations as well as lines to a number of classrooms.

• *Graphic-Type Materials* such as charts, diagrams and maps made few appearances during our visits except in the area of Geography. In this case it is interesting to note that the production of maps and globes is outside the province of the regular Visual Aids section. Maps, however, are plentiful in stores and very reasonably priced. Even so, these maps were not always found in the classrooms visited.

An interesting addition to geography text books is an envelop of small desk maps which duplicate the larger ones found in the classroom. In some few cases, each desk or table was equipped with a small globe.

A physics class in Leningrad did indicate some use of graphic-type materials. On the laboratory walls were large (20″ x 30″) charts showing cut-away views of the steam boiler; other charts visualized its application in the steam locomotive. These and others found in the School Supply Stores were realistic artists' drawings in color. In some other cases teachers used a few flash cards in teaching English, a picture re-drawn from the text onto a piece of notebook paper, or material placed on the chalkboard in connection with an explanation. Such instances, however, were in the minority.

3-D Is Strong Area

• *Three-dimensional instructional materials* and *displays* represent the area in which Soviet teachers find the greatest supply. A majority of these materials filled the need of science classes, to be sure, but it must be remembered that the Ten Year School curriculum is heavily weighted in that direction with over 50 percent of the subjects taught being in the science areas.

Quite consistently, physics classrooms had numerous cabinets filled with models, mock-ups and simple electronic equipment for demonstration purposes. Simple machines were available for students in the laboratories and each school seemed to have a supply of practical electronic equipment on which to apply the principles being learned.

Most of the biology classes had an ample supply of models, cut-aways, specimens and objects of all kinds. Schools visited prior to opening day had grain and plants in biology rooms under preparation for future classes. These had come from the "growing plot," a sort of garden allotted to each school where students can "experiment" in the fall and spring and from which plants can be grown for class work.

Bulletin boards and displays, on the other hand, were seldom seen in the classroom except for the glass-doored storage cabinets of three-dimensional materials. In contrast to this, numerous professionally prepared displays were in evidence in some of the halls of the Ten Year Schools, at the special institutes visited, and at colleges and universities.

This then gives some conception of audiovisual materials as they exist in Soviet schools. Of course, talks with teachers and administrators and class observations were far more numerous than can be reported here. At the same time, it must be recognized that five weeks cannot provide a final description of any school system. It can only lead to tentative conclusions. For this writer, a tentative conclusion would be that with the exception of science laboratory experiences, pupils in the Soviet Ten Year Schools are learning in austere surroundings by highly verbal, rote-type procedures.

[THE END]

FRENCH CENTRALIZATION IS AUDIOVISUAL SPUR

ROBERT LEFRANC

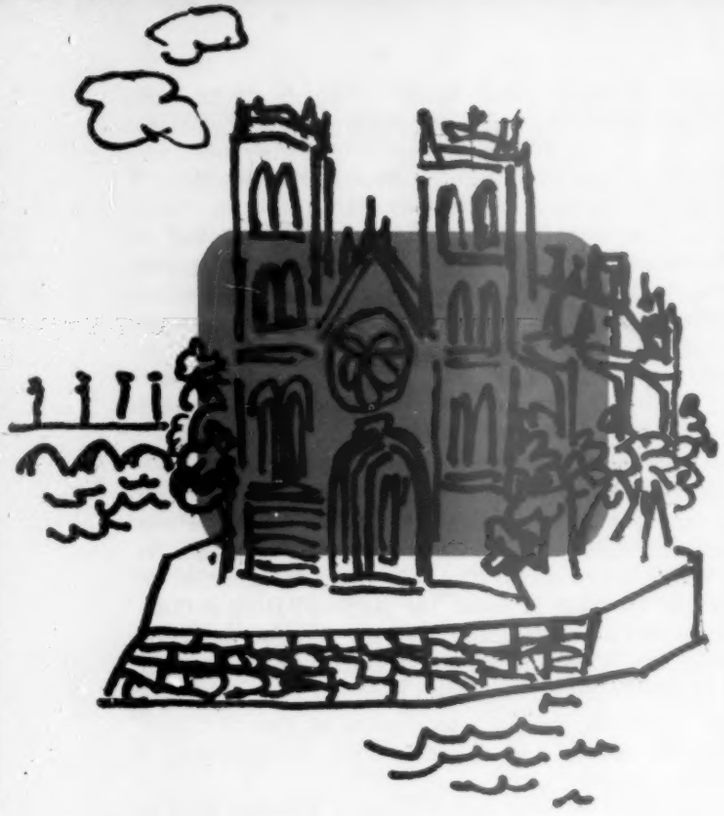
LET ME REMIND YOU that the French educational system is highly centralized. In many ways we feel this centralization is an asset and not a drawback. It is democratic because the Minister of Education is assisted by what is called the National Higher Committee on Education, made up of the foremost teachers, professors, educators, administrators and the aides of the teachers union. They are a group of about 70 people who represent the main tendencies in French education. The policy and administration of education is planned by this body.

In France we have just finished a ten-year plan in education and are now entering a new plan.

I would say the French curriculum is unified as far as a core curriculum is concerned, but you won't have the same curriculum in a fishing village, in an industrial community, or, for that matter, in North African or West African villages. This applies mainly to elementary education. It is true that secondary education and higher education are highly centralized and unified all through the French Community. (The French Community accounts for about 100 million people nowadays.)

A second characteristic of French education is that it is neutral education. "Neutral" maybe is not the right word. It is lay education. The principle is that there are no politics and no religion taught in schools. Schools have to be free of all kinds of pressure, local and national. I have traveled a lot and I think I am fairly detached from any nationalistic approach in my judgments. I do believe there is no country in the world where there is so much academic freedom for the teacher. According to the constitution nobody can be bothered in any way whatsoever for his private political views or religion. This also holds for the educator.

THIS article is an excerpted version of an address to the DAVI International Committee meeting in Detroit last August, in which the editors have attempted to retain as much of the original flavor as possible. The author is director of the center for audiovisual research, training and experimental production at the INSTITUT PEDAGOGIQUE NATIONAL *of France, located in Saint Cloud, a Paris suburb. Professor Lefranc has strong American ties, having studied at Columbia and taught summer sessions in various American universities. He also has an American wife.*



Released Time for Religion

So in French education teachers are really kept completely away from politics and religion and the children are free on Thursdays for parents to give them the religion of their choice. Now, this way teachers are free from any local pressure. They are responsible to the central government only, which gives them a real chance for independence.

The third factor in French education is that the French government is trying not to make any concessions to the principle of equality of opportunity. You will find that in France and the French Community most of the schools are pretty much alike as far as buildings and materials are concerned. Teachers are paid about the same salaries. We have no North and no South. So there is really, I believe, equality of opportunity and even this is a problem from the political point of view. The population in Algeria has multiplied four times in 25 years and so has our social security and health program. It is very hard to cope with instructional problems when population grows so tremendously quickly. But still we try to give this real equality of opportunity; and the same way that civil education is free, higher education is free too. We are trying to give people the opportunity for education, whatever their social status and their financial possibilities.

I think it is necessary for you to understand that we are able to have a long-range planning policy because we are able to enforce the decisions. It is true we believe in democracy but we believe in representative democracy and delegating power to some centralized bodies. Once a decision has been taken in Paris by the National Committee (the higher committee on education) and approved by the Minister it has to be applied. It cannot be discussed any more at the local level. That's also I think quite different from your approach and I dare say that it is common to most European countries, including the USSR. There is no doubt that outside of the difference in philosophy of education, the Soviet administrative system is nearer to our system than ours is to the American.

One other principle of education we have in Europe that is quite different from the American is a systematic selection of the elite. We do believe that as long as the elite are not selected for social or financial reasons but just for the quality of the brain, it is very important for modern states to make this selection. So this is one of our great principles, too. We do not believe as much in mass education at all levels.

Coming back to audiovisual education, what are the major trends now? Well, you will find in France about the same kind of trends as here, and I would say two different kinds of approach. One approach, I dare say, is traditional-conventional. You will find in most classes the teachers using filmstrips, recordings, and films in a very normal, conventional way, you know, to fit in their teaching according to the recommendations of most of our textbooks. Audiovisual education is now something that is widely accepted and recognized. Already I think that this is great progress—the fact that audiovisual aids are not considered revolutionary. They are only revolutionary in that five years ago the French government and parliament took a major decision that has had great influence in the audiovisual field. They decided that each year elementary schools would get $8 per pupil per year to buy school equipment. School equipment covers many things, but it does not cover, of course, buildings, or upkeep of buildings, so once the schools have equipped their classrooms with tables and chairs, they go on buying school equipment and eight tenths of this is audiovisual equipment. Since this is per-pupil expenditure, it has meant a good bit of money. (As you may know, France, which before the war had the lowest birth rate in Europe, now has one of the highest).

Gadgeteer—French Version

We find that we are shifting to new vocabulary in French audiovisual education. There is no doubt that the words "audiovisual education," "audiovisual aids," and "audiovisual instruction," have not been too popular with teachers, and particularly not with administrators. Quite often we had people who were not—how should I put it—as well qualified as we would have liked, in audiovisual education. Some of them did not have the adequate minimum educational requirements and degrees. Many of them were just plain technicians who were made teachers overnight—improvised teachers, you might say. This has influenced opinion among our directors of education who like to have highly responsible people. So do I, for that matter. I have never taken anyone on my own staff that has not already had all his degrees as professor of education or professor in some other field. Later he could specialize in audiovisual education.

We are not talking so much now in France about audiovisual education as we are about instructional materials. We are putting through the idea that, after all, the use of audiovisual aids is part of a great educational process. This, I think, can be regarded as a significant trend in our own policy now. I have said the use of audiovisual aids was quite conventional. I must say, though, that there are new fields opening up to it. For many years we had it in geography, natural science, and so on, as in any other country. We are now watching new fields opening up quite quickly. This is the case in language teaching where we have been pioneering in the center at St. Cloud. For the last seven years I have had one unit working on the teaching of what we call Elementary French, mainly for overseas countries.

The Universal Teacher Shortage

Another trend—as you may suspect—is the one due to difficulties we have in recruiting teachers. There is a teacher shortage in France just as in other countries. Along with the birthrate increase, there has been a great economic boom in France. You may know that in France we now have over a million foreign workers because of a manpower shortage in industry. You cannot find maids; you have to bring them from Italy, Spain, and other Latin countries. You cannot find secretaries. You cannot find teachers. You cannot find priests, either. Many teachers, as they do here, have been going to industry where they get much better wages. So we have a crisis in recruitment of teachers.

We audiovisual people are in a very special kind of situation because of a traditional attitude among directors of education. They are, should I say, the great bosses in education because they have to see that all the measures are being enforced. There is a director for higher education, one for secondary education, elementary education, technical education, and sports and youth. Most of these directors ten years ago were against audiovisual education. They said it was some kind of a fancy frill, I mean, something we didn't need. During the last two years they have suddenly turned towards it as a man on a sinking ship looking for a lifebuoy. This is a definite significant trend. And we do not know too much how to cope with this, because it is double edged, and we feel there is serious danger in it. We have been gaining steadily to the point that teachers take audiovisual aids for granted. But we do feel that if we give in now to all requests, there is serious danger in relation to the teachers. The audiovisual department has been getting the greatest increase in money. We are planning to expand our budget and staff threefold. Now it's hard to multiply staff by three times in five years if you want competent people. We don't want projectionists. We want to get away from a pejorative term that some teachers have used against their colleagues, even the good ones—*tourneur de manivelle*. The *tourneurs de manivelle* were the ones, you know, who used to hand crank the projectors in the old movies. In my opinion, the directors of education want us to do things too large and too fast and that is not going to help in this situation.

And now I come to one other aspect of audiovisual education in France, and that is that we have to change completely our approach from what I was calling "conventional-traditional" use of audiovisuals in education to new ways and methods.

Now, what are these new tendencies—because in a way they are new for you and for us—in this new outlook in education? For our radio and television programs and for the programs we send around on film we have had to select a new brand of teachers and professors. They not only have to be good teachers but they have to know how to work with these new techniques. They have to be able to teach maybe 100,000 students at a time. Mind you, this is a great responsibility, a much greater one than having 40 students in the classroom. Besides, in the case of French education the teacher with 40 students in a classroom may see a supervisor drop in once in a great while—not more than one a year at the worst. Now, this new teacher is being watched by hundreds and thousands of teachers and supervisors who are watching his every move very critically. I never to this point have heard of any teacher saying, "That was a good lesson," when speaking of a lesson conducted by another teacher. So these teachers have serious responsibilities and on top of that they have to be "micro-genic" and "telegenic," and so on. I mean, we are making demands we have never made on teachers. These highly qualified teachers are now getting very good pay. We keep them on a basic salary and the rest is given under contracts.

Saint Cloud Model

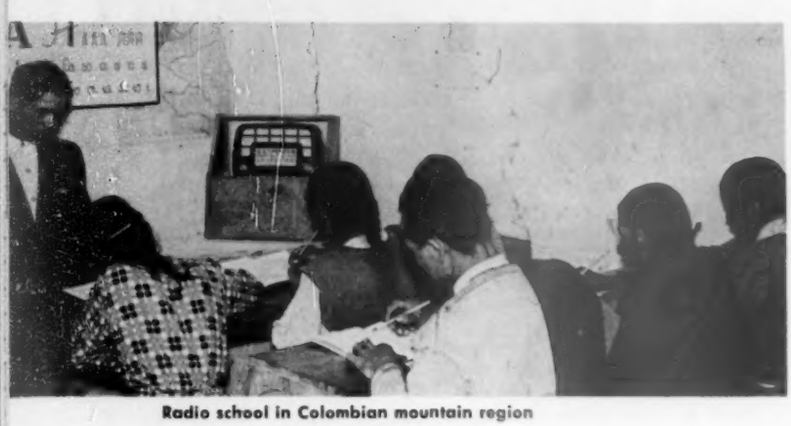
We are now breeding a new kind of teacher. I say breeding because one of the functions of my center in Saint Cloud is to spot these teachers and give them intensive training. The one-year course lasts from November 1 to June 20 each year starting at 9 a.m. Monday and finishing at 6 p.m. Friday. These people are finally getting just as good if not better salaries than are offered them in industry when they go abroad.

We are slowly seeing that with wide acceptance of visual aids in all kinds of teaching we are now getting, should I say, master teachers, or master-super teachers in education? We will have one kind of teacher with very high salaries, another which is a good average teacher, and a third kind that is more of an assistant teacher than a teacher. I'm afraid in a way we're introducing some kind of caste system in education. Here again, is another danger.

So as you see, we are now in Europe and in France, just as you are, undergoing a very rapid evolution which may lead to some revolution in teaching. Instead of the word "revolution" we prefer "reform," and we are trying constantly to reform our educational patterns to fit the new needs that arise each day in our country and in the overseas republics and territories. But I do think that recruiting teachers is still the major problem. Even in this highly mechanized age where automation makes its entrance in the field of teaching, we need, as I have tried to show, even better teachers. [THE END]

Radio receiver is Norwegian gift to villagers in Delhi state, India

Anti-illiteracy campaigns, Afghanistan . . . Senegal



Radio school in Colombian mountain region

French teleclubs attract viewers of all ages

UNESCO

"POOL OF WORLD EXPERIENCE"

/ HENRY R. CASSIRER

Photos by UNESCO

Indian village women learn with visuals

HOW CAN WE BREAK THROUGH the bottleneck of teacher shortage with a fast growing student population? How can we bring education to people living in rural areas dispersed over a wide, inaccessible territory? How can we teach effectively and rapidly illiterate or literate adults? How can we make teaching

THE author, who is head of UNESCO's television section, is currently on mission in Washington, D. C., writing a book on the use of television in teaching throughout the world. The book, which is to be published by UNESCO, will have special reference to the United States. A naturalized American citizen, Dr. Cassirer has been in broadcasting since 1938 and in television since 1944. Before joining UNESCO in 1952 he was television news editor for CBS. Dr. Cassirer was a participant in the NEA-sponsored ETV seminar last February. His Ph.D. in history is from London University.

interesting and attention-holding without detracting from its informational character? How can those who live in traditional mental or physical isolation be placed in contact with national and world affairs?

These are some of the questions which educators and government administrators are asking themselves. In search of answers they turn to the experience of others, to the pool of world experience which is UNESCO. Audiovisual techniques appear well adapted to contribute to the solution of some of these problems. That is why UNESCO has for many years been giving special attention to the ways in which films, filmstrips, flannel graphs and other simple visual aids, as well as radio and television may best be employed to enrich the educational and cultural life of its member states.

It becomes an exciting story as one country's significant progress in the use of radio or television is picked up by another country which adapts the experience to new conditions and makes new discoveries. Education cannot afford to begin from scratch every time a school system starts to use television or a community development project introduces the showing of films. Of course everyone has to make his own mistakes, there is no other way to learn. But mistakes should be made in applying the best we know, rather than merely in learning to know while learning to use the new tool. Time presses, the needs are urgent and the means desperately limited. That is why UNESCO believes in the pooling of experience so there may be a common worldwide advance on a common front.

TV's One-Way Character

Let us take as an example the field of television. In television, as in radio and other mass media, we face the problem of a one-way channel of communication where a production center beams its programs to an anonymous audience. Television comes from the outside to strike the individual in his traditional setting, his family, his community, his social or professional group. The individual takes his information and values from both the medium and the environment, yet these two frequently lack a meeting ground. This inadequate integration of the mass medium into man's immediate environment saps the educational and cultural effectiveness of television.

A group of French rural teachers developed a formula which seemed to supply the answer to some of these problems: the teleclub. By instituting community reception of television in the village schoolhouse or town hall they made the medium not only accessible to those who could not afford a private set (which include the majority of people in those economically less developed countries where television exists today) but they also provided a forum for discussion and action, and for talk-back to the station. This experience was brought in 1952 to the attention of UNESCO whose help was requested in producing programs specially adapted to group discussion and rural improvement.

UNESCO's General Conference decided to launch a *pilot project* to test the effectiveness of television in rural adult education. The project included the production of a series of programs in cooperation with the *Radiodiffusion Television Francaise*, the guidance of teleclub discussions through information material and training courses for discussion leaders, and evaluation by a team of sociologists. The success of the project was striking. Attitudes were modified, conditions changed and so did TV programming itself, as is evident from the *publications** issued by UNESCO on this project.

Next came a request from Italy for assistance, under UNESCO's *participation program*, in the formation of teleclubs in rural areas where people generally are too poor to buy their own sets. UNESCO responded through an *expert mission*. The organizer of French teleclubs and producer of rural programs was sent to Italy to cooperate with adult education organizations (at the end of his mission some five to ten thousand teleclubs had been created) and to produce a series of programs with Italian television.

At the same time, UNESCO's General Conference decided to launch another *pilot project* to test the validity of this approach in an Asian country. Japan agreed to cooperate. To prepare the project, UNESCO granted a *fellowship* to a Japanese specialist in audiovisual education who studied earlier experiences in Europe and elaborated plans in cooperation with the UNESCO Secretariat. Upon his return to Japan, the project was launched through cooperation of the Ministry of Education and the broadcasting organization. Sample teleclubs were created, programs were produced and sociologists evaluated the project.

The Japanese were able to profit from the French experience, but they made their own modifications. They instituted special evenings for women so that housewives could come while the men looked after the home. (Formerly only young girls or old women had attended teleclub meetings.) They traced the social revolution which television brought into the village to the fact that rich and poor, old and young, men and women sat together as equals in front of the little screen and discussed freely the provocative programs. This was unprecedented in the tradition-minded Japanese village where the word of the elders is law and women belong in the home. The Japanese project was so successful that teleclubs are now being created with government support throughout the country and the rural programs are broadcast without the assistance of UNESCO. The report on the Japanese project will be published in 1959.

Teleclubs English Style

Meantime, English women's clubs had read about UNESCO's project in France and wondered whether there was not something in this which might well be used in a society where TV viewing is done almost exclusively at home. The Towns Womens Guilds began to suggest to their groups that they view certain significant programs at home and then discuss them at their next regular meeting, reporting back to the central organization (and through it to the broadcasting station) on their views and reactions. Other countries, from Belgium to Australia, began also to experiment with the adaptation of the teleclub formula to their own particular conditions.

(Continued on next page)

*See appendix

Japanese farmer expresses opinion about district farm management after viewing film. Assistant leader tape records speech.

Finally, world-wide experience was summed up at an *international meeting* organized by the French National Commission for UNESCO at Marly-le-Roi in 1958 which dealt with the broad field of television and adult education. Here educators and broadcasters from every part of Europe, North America, and Japan came together to tell each other of their work and problems, to clarify the conflicting approaches of the two professions, and to lay the ground for more constructive cooperation in the future.

UNESCO as a Catalyst

These examples show the various ways in which UNESCO functions as an effective catalyst and clearing house: through *pilot projects*, undertaken under its own auspices to test new methods in new areas; through *missions of experts* who bring the experience of one place to another country; through *aid under the participation program* in the form of finance, equipment and experts; through *fellowships* which give key personalities an opportunity to study experience elsewhere; through *publications* in English, French, Spanish and other languages which make reports on worldwide experience available everywhere; and through *international meetings* which bring together those who need to learn from each other so they may move ahead together.

This is the method which is being applied to everyone of the audiovisual media.

Visual media were the subject of an international meeting held in 1953 at Messina, Sicily, in which professionals working in less developed countries exchanged ideas on how to use these new tools most effectively for adult education and rural education. A second meeting on this subject was organized in 1958 at New Delhi for the region of South and Southeast Asia, while a third one will be held in 1959 in Mexico for the Latin-American region. The recommendations of the New Delhi meetings are of interest much beyond the area to which they were addressed (a full report on the Seminar will be published in 1959). Visual media must be produced professionally; there is too much amateurism in a field requiring the highest skill. Production should be centralized wherever possible without interfering with the close relationship between the films, filmstrips or posters and the area and conditions in which they are to be used. Education calls for active participation and requires audience appeal; the element of entertainment should therefore not be lost sight of even in the most highly instructive programs. The training of educators in the use of visual materials and the establishment of effective two-way communications between them and the visual aids center is of prime importance. Education is not only talk. Drama and puppet shows are as effective audiovisual media as their technologically more advanced forms.

Do not many of these recommendations have a familiar ring for the producers of educational television programs?

Two pilot projects of entirely different character and dimension may be mentioned by way of example. A British educational film producer was sent to the Middle East to join in the efforts of the United Nation's Rehabilitation Work Agency to see whether he could come up with a simple, inexpensive way to produce sound films on the spot. One of the greatest handicaps in the use of visual media in less developed countries has generally been the fact that the production process cannot be completed within the country (films have to be sent overseas for developing and printing) and that materials produced outside the area are not adapted for showing to local audiences. The UNESCO expert with UNRWA devised an ingenious way to use magnetically striped film for maximum flexibility in countries with different languages and produced a report which is now being studied by technicians in many other areas.

Filmstrips for Mexico

In Mexico, UNESCO helped to create the Latin-American Institute for Educational Films whose task it is to produce visual aids for school and adult education for dissemination throughout Latin America. So far it has devoted its efforts principally to the production of filmstrips (of which it has made a considerable number), to the provision of equipment to educational establishments of all kinds, and to the organization of seminars.

Then there are expert missions: An Indian expert working in Thailand producing simple visual aids for a Fundamental Education Center; a British expert aiding the government of the new state of Tunisia in setting up a visual aids center; a U.S. and a Canadian expert performing similar functions in Korea and Indonesia respectively. At present over 20 audiovisual experts are on mission for UNESCO in various parts of the world. Nor are fellowships neglected. They are closely linked with the expert missions and serve to provide additional training to counterpart personnel. Thus an Indonesian student was sent to Puerto Rico, the United States and Canada; a Sudanese fellowship holder went to France, the United Kingdom, and Denmark.

The recommendations of these international meetings, the reports on the work of experts or pilot projects, and the accounts of significant accomplishments carried out with or without the aid of UNESCO are summed up in numerous publications listed in the appendix.

Radio is no less important in the work of UNESCO. In many of the less developed countries radio is the only means for nationwide communication and education in remote areas. When Father Salcedo started his radio school in the mountainous area of Colombia, he induced the Indian peasants to buy radio sets so they might receive the programs in which he teaches literacy, health, and agriculture. When he turned to UNESCO for help, its experts assisted him in developing production techniques and its publications gave worldwide reputation to his significant enterprise.

India Adopts Farm Forum

In its constant concern to compensate for the one-way character of broadcasting, UNESCO has been particularly interested in the Canadian Farm Radio Forum which has been a cooperative effort of broadcasters, adult educators and agricultural organizations ever since 1941. A detailed report was published on this Canadian experience and transmitted to India, together with a small sum of money, to launch a pilot project for the institution of farm forums there. The project has been so successful that India now is extending it from the region of Poona, its original site, to many other states of the country. It was found that group discussion around the radio set promotes not only awareness and action, but is a powerful factor in local and national democratic participation of all sections of the population.

Another example of UNESCO's work in radio is its assistance to Lybia in the establishment of a national broadcasting system. Through expert help and some funds, the first impetus was given for the construction and operation of this vital communication link in a new country with a dispersed, highly illiterate population. The ball was taken up by other organizations granting foreign aid and the Libyans are well on the way to having their own mouthpiece.

Once again we find the same pattern of experts (an Australian develops educational broadcasting in Pakistan), fellowships, and international conferences. Producers of cultural radio programs met in Paris to exchange experience and to promote a difficult and significant side of radio, the "Third Programme" as it is called in Britain, or the cultural FM station as it might be characterized in the United States.

The UNESCO Approach

Whatever the geographic area, whatever the particular audiovisual technique to be studied, a similar approach is applied which may be defined by such questions as these: With resources severely limited, which are the areas where this technique is likely to be most effective? How can the technique be made an organic part of the educational and cultural life of the country and lead to action, not merely distraction? How can the user, the consumer, be given a voice so he can talk back to the producer? What is the most economical way to use the technique so it may be employed most effectively for the greatest number of people in countries with very limited economic and technical means? The range of subjects in the area of audiovisual education to which this approach has so far been applied by UNESCO is best summed up in the list of publications given as an appendix to this article.

With its small staff and resources, UNESCO can do no more than point the finger to significant key knowledge, assist some national or regional organizations requiring temporary help to get on their feet, and bring together those who are working in a specific field so they may learn from each other and advance in common. UNESCO can make a broad impact only if it has the active cooperation of professionals who are striving after the same goals. In this process no one—no nation, no professional, and not the Secretariat of UNESCO either—is a mere teacher and none a mere learner.

This is one more sense in which we at UNESCO like to see two-way communication understood.

Pertinent UNESCO Publications

PAMPHLETS

Reports and Papers on Mass Communication

- No. 16 *Television and Teleclubs in Rural Communities*, July 1955
- No. 23 *Cultural Radio Broadcasts, Some Experiences*, December 1956
- No. 25 *Adult Education Groups and Audio-Visual Techniques*, 1958
- No. 26 *The Kinescope and Adult Education*, 1958

Report on Study Course for Producers and Directors of Educational and Cultural Television Programmes, London, 1954

International Conference—Adult Education and Television, Marly-le-Roi (France) 1958

To be published: *Museums, Films, and Television.* Report on a meeting organized by the International Council of Museums, Brussels, 1958

BOOKS

Canada's Farm Radio Forum, 1954

Dumazedier, J. *Television and Rural Adult Education: The Teleclubs in France*, 1956

To be published: *The Farm Forum in India*
Television, Teleclubs and Rural Education in Japan
Television and the Educational Needs of Our Time

UNESCO publications are available from: UNESCO Publications Center, 152 West 42nd St., New York 36, or: Clearing House, Department of Mass Communication, UNESCO, 7-9 Place Fontenoy, Paris 7e, France.

BRIDGES

The ICA photo shown above appeared first in the December 1958-January 1959 issue of the MULTIPLIER *in connection with an editorial entitled "The Bridge," by L. J. Saccio, acting director of ICA. The information on these pages is based on interviews and correspondence.*

ICA

NOWHERE IS AV considered less a frill than in the International Cooperation Administration where Dr. Gerald Winfield's Communications Media Staff has some 120 specialists plying their techniques in 45 countries to surmount language barriers and illiteracy for Uncle Sam's technical assistance program.

Mainly the Media Staff employs two methods and two channels: It works through its AV specialists who take their know-how abroad, serving as consultants, setting up AV centers, conducting workshops, and otherwise training native personnel. It brings approximately 100 foreign nationals yearly to American universities for training in audiovisual methods. In foreign countries ICA works closely with ministries of education, health, and agriculture, operating directly in the community with adults and through the educational systems.

The primary objective of the Communications Media Staff is to generate ideas. Its policy is to work within the economy of the host country and to train native personnel to take over the programs as quickly as possible. In some countries audiovisual consumers are no longer aware that what they are using is an American import, Dr. Winfield says, and that is the way it should be. ICA's major operations are in underdeveloped areas where education is largely a matter of fundamentals—to learn to read and write, to improve productivity of land, to learn about care of animals, personal sanitation, and so on.

Literacy Is First Goal

The key problem in most of these areas, Dr. Winfield says, is to reduce the number of children growing up without a chance to learn to read and write. In countries like Iran where only 29 percent of children between 6 and 12 years of age are in school, you can't wait to train good teachers. You have to settle for poorly trained ones and bolster them with good crutches—that is, teaching materials. The second problem is to get a materials program that fits into the economy of the country. In many of these cases, the ICA is dealing with extreme poverty—countries that cannot afford imports—in which even getting enough paper to print texts is a hardship.

As a possible solution the ICA has come up with what Dr. Winfield calls "new educational weapons systems," one of them a combination filmstrip and textbook in which poor quality paper can be used for the text with filmstrips providing illustration. Still in experimental stage is a filmstrip projector that will operate with the sun as its source of power. If equipped with rear projection screen hooded for bright rooms, this projector would make a tool eminently suited for tropical countries.

A second means for stepping up learning in these areas is what Dr. Winfield terms a "poor man's television." Using a transistorized radio receiver operated by flashlight battery and combined with a filmstrip, one skilled teacher could serve a large number of children. The final thrust against illiteracy, Dr. Winfield prophesies, will come with broadcast TV. In 15 to 20 years its impact in these areas will be enormous. He foresees education delivered at modest cost to reach thousands of villagers. Here, where people are not so accustomed to the luxury of space as they are in the West, Dr. Winfield says, you could crowd a multitude of viewers in front of one battery-operated television receiver.

A Broad Program

Currently ICA's specialists employ about every audiovisual technique that can be named—books, posters, slides, films, puppets, flannelboards, flipcharts, etc. The program itself embraces activities ranging from the production of these simpler materials to workshops and conferences.

Notable among workshops have been those in Panama in 1956 and Brazil in 1958. Both three-month courses, the one at the University of Panama in 1956 was attended by 50 men and 5 women from 14 countries; the second in Belo Horizonte, by 40 participants from 10 countries. The

latter was preceded by the First Regional Conference for Communications Media Officers in this area. The influence of the two workshops have been felt in the participant countries —in materials designed to reach illiterate and semi-illiterate populations, in nation-wide programs among youth clubs, in public health and recreation programs. These workshops are jointly sponsored by the host country and ICA.

The ICA recruits its specialists from college and university staffs and other segments of the audiovisual profession. For information, write Office of Personnel, International Cooperation Administration, Washington 25, D. C.

USIA

THE UNITED STATES INFORMATION AGENCY differs from ICA in that its sole mission is to inform people of all countries about U. S. official policy and to depict life in America. While its function is not of a how-to-do-it nature, USIA nonetheless makes films abroad and has developed centers in many countries for production of films and other audiovisual materials.

USIA films are widely used in foreign schools and colleges, according to Jack Evans, special assistant to the director of motion picture services. Sometimes the USIS motion picture officer finds himself in the position of running the AV program for an entire country, Mr. Evans said.

[USIA is known abroad as USIS (United States Information Services), USIA being only the headquarters designation.]

The USIS motion picture officer abroad (who is recruited under foreign service rules) must be proficient in film utilization, must be able to promote film use, and must have the attributes of a good public relations man, Mr. Evans says.

USIA operates 213 film lending libraries overseas, reaching approximately one-half billion people; provides 7000 projectors which would otherwise be lacking; and equips 350 mobile units to bring film showings into remote areas. Film is also used to extend outstanding exhibits, performances, and news events to larger audiences.

Unique Indonesian Film

Frequently films produced in the host countries are more effective than imported ones. An example is *A House, a Wife, and a Singing Bird* made in Indonesia and starring native professionals which shows ICA's role in instituting malaria control. The film, *America Presents America*, prepared for training purposes, demonstrates the many techniques used when the USIA set out to emblazon President Eisenhower's Atom for Peace speech on the minds of men everywhere. Film, television, radio, booklets, posters, and exhibits supplemented one another.

USIA, like ICA, cooperates with the host country through its ministries of information, education, agriculture, and public health, the form of cooperation varying from country to country.

The frequent sacking of USIS installations overseas during international incidents and domestic flare-ups attests its effectiveness as a communications weapon—more so perhaps than the instances of acclaim.

The "Syracuse Multiplier"

MR. EVANS OF USIA (see column at left) claims to have made the long-distance phone call in 1951 that launched Don Williams and Syracuse University on their expanding career of overseas audiovisual activities. Mr. Evans at the request of John L. Hamilton, then Films Officer in Iran, asked Dr. Williams to organize a crew in Iran to make simple films on "how to prune a tree" and "midwifery." This incident, Mr. Evans said, has led to USIA film production in as many as 44 countries.

It has also led to a continuous training program for overseas service at Syracuse University, part of which are the approximately 25 foreign students who study at Syracuse each year. The list which follows (sent by Dr. Williams) gives some indication of the extent of the Syracuse program, and the type of skills needed.

Personnel employed under a contract with the Fine Arts Administration of the Ministry of Education of Tehran (Iran) and ICA.

JAMES F. MCCARRON: Chief of Party. Has served eight years in Iran and will transfer to Korea in May. Has been in charge of all motion picture production for the past five and one-half years.

C. WESLEY BREWSTER: Printing trades adviser. Set up and supervised the operation of a complete printing, photoengraving and offset printing plant in connection with the audiovisual center. On leave from Syracuse University.

JOSEPH K. HOOPER: Motion picture lab adviser. Supervised the installation and operation of the lab in connection with the AV center, and trained personnel in its operation.

REIGN S. HADSELL: Adviser in the area of audiovisual utilization at college, teacher-training, and university levels. Has conducted several short courses in utilization for the ministry of education and other Iranian ministries.

JOHN W. BAKKE: Adviser in the field of cinematography and studio lighting. Prepared a manual on motion picture production for use in training.

R. T. VAN NIMAN: Adviser on equipment installation and maintenance. Trained personnel in the use and maintenance of sound and photographic equipment.

JACK P. SHALLOW, JR.: Adviser in the field of writing and direction of educational motion pictures. Trains personnel in this field.

MYLES H. RITCHIE: Adviser to Tehran demonstration center. Has conducted short courses in utilization and acted as instructor in the state utilization programs. On leave from the University of Florida.

DAVID E. STROM: Adviser on utilization. Initiated the state utilization programs in Iran.

Personnel employed by Syracuse University to fulfill a contract with ICA and the Office of Economic Coordinator in Seoul, Korea, through the Office of Public Information Motion Picture Training Project.

T. LAYTON MABREY: Acting chief of party in charge of training in writing and directing.

JAMES R. CONNELL: Adviser in the area of cinematography, lighting, and production.

THEODORE R. CONANT: Adviser in sound recording and electronic equipment. Responsible for training in sound recording, music, and music editing for the project.

FERRIS LARGE: Adviser on equipment installation and maintenance of motion picture and sound equipment. Establishing a center for training in this field.

DAN S. PRESSLEY: Adviser on installation, operation, and training to operate and maintain a motion picture laboratory.

GILBERT E. TAUFFNER: Chief of party on contract in the area of audiovisual utilization. Responsible for establishing national demonstration AV center for Korean government. Previously with Syracuse University in Iran. On leave from the University of Kentucky.

MAURICE T. IVERSON: Working with Dr. Tauffner. Responsible for development of AV programs at college and university level. On leave from University of Wisconsin.

Specialists who received training or worked with Syracuse University now connected with other overseas programs.

ALLEN VINCENT-BARDWOOD: Director of the audiovisual department, School of Education, American University at Beirut (Lebanon).

MICHAEL GUIDO: Audiovisual director for ICA in the Sudan.

WILLIAM E. LOWDERMILK: Motion picture officer for ICA in Thailand. Previously with Syracuse project in Iran (educational film production).

EMBREE W. JOHNSON: Audiovisual director for the education project in Turkey.

WILLIAM F. GELABERT: Deputy director for technical aid in Seoul. Formerly in Iran as AV officer and chief of party.

JOSEPH L. BUDY: Motion picture officer for ICA in Seoul. Previously employed on Syracuse projects in Greece, Iran, Iraq and Libya.

ROBERT E. MOORE: In charge of audiovisual radio and village publications for the Community Program of the Near East Foundation in Tehran. Original assignment in motion picture editing on the Syracuse University project in Tehran.

HARRY KEITH: Films officer for USIA in Tokyo. Previously editor of film produced by Syracuse.

DON A. NOLDER, AV director, U. S. Army Dependents Schools, Europe.

DONALD I. JORAN: AV officer, ICA, in Libya. Helped establish and operate demonstration AV center in Cairo under Syracuse contract.

Dr. Noel Retires . . . to India

READERS familiar with Francis Noel's far-ranging activities will not be surprised to learn that he is spending his first year of retirement in New Delhi on what Dr. Winfield of ICA describes as a very strategic mission. The Indian government has established and equipped an audiovisual institute staffed by 50 to 60 Indians with Dr. Noel as first of three American advisers commissioned by ICA.

This institute, Dr. Winfield explains, is the federal agency which will train personnel in producing materials and organizing school audiovisual programs. The specialists emanating from it will be assigned to state ministries of education which are comparable to our state departments of education, except that India's is a unified system in which the ministries run the entire educational systems in their states, from primary grades through college.

Thus the impact of the institute at New Delhi will be tremendous, its product permeating the entire Indian educational system. Dr. Noel's assignment may be stretched to the two years covering ICA's contract, according to Dr. Winfield.

Dr. Noel, who retired last fall from the California State Department of Education as chief of the audiovisual bureau, visited briefly in the national office enroute to India via Europe, where, he said, he was to take a look at the French ETV picture, our government being especially interested in the rural teleclubs described by Dr. Cassirer on page 149. In a reminiscent mood, Dr. Noel recalled that he had always been attracted to pictures even as a lad, and that as an undergraduate in the early twenties, he was the recipient of a rejected term paper because it was heavily illustrated with magazine pictures. During his first years as an industrial arts teacher at Orosi Union High, near Fresno, (circa 1924) he dug into his own pockets for a 35mm DeVry projector with which to show films to his auto shop classes.

Winning Recognition

He was instrumental in building up the AV program in the Santa Barbara schools where he enlisted the support of a sympathetic superintendent and PTA patron, (the latter being also a news reporter). He got good recognition for AV and by 1935 a department had been established with Noel as its first director.

Noel's audiovisual center in those early Santa Barbara days was located in a condemned school building with improvised facilities, among them, a homemade hot mounting press. Nonetheless Noel's center became a hub of activity during the depression, accommodating a WPA museum project and NYA picture-mounting activities.

A little later Dr. Noel made his first trip East after he learned through the columns of the *NEA Journal* that the American Council on Education had received Rockefeller money for a research study of films in teaching. "I thought Santa Barbara ought to get in on it," he said. He paid a visit to Charles Hoban who was heading up the project with Floyde Brooker as assistant. As a result, Santa Barbara was designated as one of several study centers for this project which was to have significant repercussions. "For one thing," Dr. Noel said, "in order to find out whether films improved instruction, we had to use them in a regular school program. This increased volume of use gave us an understanding of utilization techniques." (Dr. Noel mentions Jim Brown with Hoban and Brooker as others who were active in this venture.)

A Familiar Story

The timing was perfect, Dr. Noel pointed out, because shortly afterwards, World War II broke out. Noel went into the Navy, Hoban into the Army and between the two of them they pulled into the services almost everyone they knew who was proficient in utilization techniques. The rapid development in audiovisual techniques that followed in the armed services is familiar history.

After the war Dr. Noel was asked to initiate an audiovisual department in the California State Department of Education, which later grew into a bureau within the division of instruction.

Noel's assignment in New Delhi is by no means his first experience in foreign service. In 1944 the State Department invited him to serve as AV Consultant and adviser to a Conference of Allied Ministers of Education in London—this conference later became UNESCO. In 1956-57 he served in Paris as consultant to the European Productivity Agency at Dr. Winfield's invitation.

As he left the DAVI office—for a breakfast engagement in London the next morning and dinner the following evening in Paris—Dr. Noel said he had no notion of retiring to the rocking chair but hoped to spend his time on special projects "that appealed to him."

DAVI International

HOW CAN good audiovisuals produced in foreign countries be made available in the United States, and vice versa? How can international exchange of basic research information on AV communication be expedited? How can exchange study programs among AV specialists in America and other countries be developed? These questions are currently under consideration by the DAVI International Relations Committee as a result of deliberations in Detroit last August when Floyde Brooker, Edgar Dale, Ann Hyer, Robert Lefranc of France, J. J. McPherson, and Lewis Saks convened as members of the Committee. (A progress report made at the Seattle Convention will be published in the regular Convention Supplement next month.)

To facilitate exchange of materials the Committee envisaged a clearinghouse type of agency located in the United States which would handle both completed films and film footage, making materials available in their original form and adapting them to American schools.

The Committee recommended that DAVI, separately or in cooperation with other organizations, publish annually a yearbook containing significant articles published in other countries on audiovisual education. Secondly, the Committee recommended that loan packets, for which universities might assume prime responsibilities, be developed on specific AV problems in this country and in other nations to be circulated internationally among professional workers in the field.

Suggestions for action concerning exchange of personnel were fourfold, to wit:

- International seminars—Dr. Dale is working on plans for an international seminar in Japan in 1959.
- Dr. Dale was designated to invite American universities having strong international relations programs to sponsor overseas study programs, Professor Lefranc volunteering to assist on the European end. Plans are underway for Wayne State University to pilot a seminar of this type for six weeks during the summer of 1960. The center of study for the American group will be at a French university.
- DAVI will petition the Ford Foundation for funds to bring a select group of foreign audiovisual educators to the 1960 DAVI Convention in Cincinnati
- Programs for exchange of professional audiovisual workers should be encouraged as well as those for students.

Dr. Hyer Goes Abroad

DURING the past five years DAVI's executive secretaries have served successively as U. S. representatives on the International Council for Educational Films. This year for the first time the executive secretary will have an opportunity to attend in person the Council's main meeting of the year to be held in Glasgow, Scotland, June 14-19. Travel costs have been underwritten by the NEA.

In the past, Council meetings have been covered for DAVI by members who chanced to be abroad at the time, among them, Howard Kresge, Paul Witt, William Templer, and Francis Noel. While DAVI has considered itself fortunate to be represented by these substitutes for the official member, the lack of continuity nonetheless has been a definite handicap to the United States in cooperating with the Council.

Countries represented on the Council (each with one member) are England, Germany, France, Italy, the United States, Canada, Sweden, Holland, Belgium, Austria, Norway, Denmark, Scotland, Switzerland, Luxembourg, Israel, and Portugal.

The Glasgow trip will be Dr. Hyer's first intercontinental venture since she headed the original Syracuse mission to Iran cited by Mr. Evans on page 153.

World Media Center

SETH SPAULDING, for the past five years senior adviser to the Burma Translating Society in Rangoon, returns permanently to this country in August with proposals for an international educational media center to which he expects to devote full time in the ensuing months.

During a brief visit to the national office in March Dr. Spaulding spoke of his proposed center as one staffed by persons with international experience which would function in several areas: as an international clearing house for information on these phases of educational media—management, administration, equipment for different kinds of climates, and programming; as a research center involved in independent research and research on contractual basis; as a training center for foreign nationals, and for Americans going abroad to work in the educational media field; and as a backstopping service which would undertake contracts for programs abroad such as ICA projects, etc.

The logical home for this international center, Spaulding thought, would be an American university where academic resources and permanent university facilities could combine with those of the center. Funds will be a second problem, Spaulding said. He foresees a self-supporting enterprise after several years but subsidizing funds will be necessary for launching the project. Preliminary feelers have brought enthusiastic response from educators here and abroad, among them such audiovisual leaders as Edgar Dale, A. J. Foy Cross, and Melvin Brodshaug.

Jungle Field Trip

HAROLD E. RICHARDSON who is fast becoming a world traveler for AV writes from Malang (Indonesia) where he is in charge of audiovisual aids at the Universitas Airlangga, a teachers college of about 400 students. Dr. Richardson will be recalled as the author of "Afghanistan Adventure" (February 1957 AVI) in which he wrote about his tour of duty for ICA in Kabul. His current job is on a joint project of the Indonesian Ministry of Education, the State University of New York, and the Ford Foundation.

"We are starting the use of instructional movies, filmstrips, and other AV media such as flip books, flash cards, posters, etc.," Dr. Richardson writes. "Excellent school-produced diagrams and drawings are common."

Referring to a biology field trip into the thick of the jungle, Dr. Richardson terms it "a perfect learning situation."

"Once again, back at our shoreline camp," he continues, "we found a large group of men, women and children waiting for us. It was not a complete surprise because our guide had told us that news of our arrival the day before had spread quickly to a neighboring village three miles up the mountain. They had learned we had a radio in camp! For these people who had never before listened to sounds from hundreds of miles abroad it was sheer pleasure to demonstrate the battery-equipped Zenith radio. We placed it on a tree stump and band music poured through the jungle wilderness. Children gathered close with expressions of amazement; some swung and danced to the rhythm, but most of them stood entranced. The groups listened curiously for an hour as dusk settled and evening came."

materials & equipment

The Film Parade by Robert H. Burgert

New Films About Foreign Lands

Journey in France (Churchill-Wexler Film Productions, 801 N. Seward St., Los Angeles 38)

Our cameraman travels for a three-week period by French river and canal barge from Marseilles to Strasbourg. During the voyage one sees the work of the captain, his family and crew. Along the route are the vineyards and farms of the river villages, Roman ruins, medieval castles, modern atomic plants, and the daily life of the people who live in the small villages along the rivers and canals of France. Excellent maps, detailed description of the operation of locks, and intimate contact with the people of this region give one an insight into many aspects of French culture usually not seen by the tourist. (550 ft, color, $150)

Iron Curtain Lands (Grover-Jennings Productions, 2765 Forest Glen Trail, Deerfield, Ill.)

This is a broad current analysis of conditions in Russia and its satellites. The film stresses the atheistic nature of communism and the contrast between modern and primitive ideas. In the rural sections farming, except on a few collectives, relies chiefly on human and animal power and antiquated implements. In state-owned stores of the cities is seen the modern side of the Soviet state. Of special interest is the work of women, paucity of motor cars, poor construction of many buildings, and the complete control of all communication facilities. Attention is given to the youth problem, the emphasis placed on sports, art, the theatre and public displays. In the satellite countries conditions are more grim and the emphasis is on maintaining the status quo. For those who wish an intimate view of communism in action this film is highly recommended. (750 ft, color, $175)

Yugoslavia (Coronet)

The geographical features of Yugoslavia, its terrain, river systems, and transportation routes dictate the economy of its people. A major portion of the western sector is arid and rocky. Population centers are located along the coast and in the few fertile valleys. To the north are the wooded areas and source of water power. In the Danube Plain region orchards, cattle farmers, and grain fields dominate the landscape. Attention is given to the racial origins of the people, the Moslem influences, and current collective farming practices. Although filmed only in black and white, the viewer is impressed with the slow rate of development that characterizes urban and rural life in this totalitarian nation. (800 ft, b-w, $55).

Himalaya—Life on the Roof of the World (Atlantis Productions, Inc., 4415 Santa Monica Blvd., Hollywood 29)

This is one of two most unusual films covering a remote but critical region of the world. Fine photography combines with intelligent treatment to portray the life, customs, and political significance of the 20 million Tibetans who live in a land of extremes. The geological structure of the Himalayas, the great river systems they feed, the centuries-old caravan routes, and the intense religious fervor of its people give to Tibet a unity that is unique. This is truly a fascinating and information-packed production. (800 ft, color, $200; b-w, $120)

Tibetan Traders (Atlantis)

The film follows a group of traders along the old trade routes to the highland villages where they barter their products with other caravans of traders. It shows the preparations for the journey, loading the goats that carry food and products for exchange, and the trading customs that have become ritualized. At the summer camps a wheat crop is planted and harvested and the children attend school while waiting for the arrival of the northern traders. This unusual form of nomadic existence is highly interesting to the student of remote civilizations. (800 ft, color, $200; b-w, $120)

Japan (A Julien Bryan Production released by International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4).

Post-war Japan is a land of great beauty, limited resources, concentrated population, and a mixed economy. Fifty percent of the population farms intensively its limited supply of tillable land. Here hand methods and the traditions of the family still prevail. In the rapidly growing cities one sees home crafts, modern factories of precision equipment, heavy industries and modern devices for communication and transportation. The importance of export trade to economic survival is the major theme of this film. Photography, organization, and artistic editing make it an excellent means of analyzing the problems of the island empire of Japan. (1100 ft, color, $250)

The Amazon—People and Resources of Northern Brazil (EBF)

The Amazon swamps and jungle areas are analyzed as to climate, winds, the rainfall pattern, and its resulting river system. By boat and plane one sees the primitive natives of this region and studies their living habits, methods of collecting and preparing foods, and social customs. One is also introduced to many of the birds, animals, and reptiles of the jungle.

The economy of this region is based largely on trade with the more permanent river stations. Rubber collecting and trading is one of the major occupations. Other products include melons, jute, and fruit. At the mouth of the river are large cattle ranches. Major cities include Manaus, the principal jungle trading post, and Belem, a mining and refining center. Nakedness of the natives may be objectionable to some. (800 ft, color, $200; b-w, $100)

A Better Mouse Trap

THE SAYING ABOUT building a better mouse trap is well known and recognized as true. Regardless of the product, the public is always looking for something that is superior, or will

make things easier. This report is an account of one of these "better mouse traps."

How many times have you tried to find a certain passage on a recorded tape? How many times have you experienced difficulty in locating the exact spot?

A new product, TAPE INDX, has solved this problem once and for all.

Small numbered Mylar stickers are pasted directly on the tape at the desired locations and these "flags" are visual indicators of the spots designated. Because they fold under the cross sections of the reels and pass easily through the heads, they remain where they are placed until you decide to remove them.

Along with the colored flags are correspondingly colored Mylar stickers to be pasted directly to the reel. On these stickers which are numbered the same as the flags, you write the information desired so that even though the tape gets into a wrong box, there is never any question concerning the material recorded on it.

Some of you will question the necessity of this device when most school tape recorders have numerical indicators. But even if you remember to reset the indicator at zero before beginning and carefully record each item that you think you will want to find later, you probably will still run into difficulty by tape stretching. And if you play the tape on a different machine from the one on which you recorded the material, you are sure to run into trouble. It is also possible to lose the paper on which you have recorded this information or, if you have put it on the box, you will be in trouble if the tape is put into another box. With the TAPE INDX system these worries are forgotten.

As with all products reported in this column, I have actually used this one and know from personal experience that it works. Having some material that I wanted to keep just for the record, I re-recorded it at 1⅞-inch dual track. Without TAPE INDX, it would have been an almost impossible job to find the part or parts desired. I used ½ mil. Mylar tape which gave me eight hours of recording on a 7½-inch reel. Each flag is easily visible and it is a cinch to find what I want when I want it.

Radio stations and recording companies are using TAPE INDX for their work. If you would like to learn whether it will solve some of your problems also, write to: Datrel Company, 156 North Franklin Street, Hempstead, New York. I know that it makes tape easier and more fun to use.

—WILLIAM H. KING

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looking at new literature

IF BY ANY CHANCE you have missed reading the *Nation's Schools* for February 1959 (mentioned briefly in AVI last month) you will want to secure a copy for study and to add to your office files. This 50-page special section of the magazine is a portfolio presenting (1) implications of the National Defense Education Act, (2) improvement of the instructional program, (3) planning the school plant for most effective use of audiovisual media, (4) new ideas and improvements in equipment and materials, (5) audiovisual programs in action, (6) the Hagerstown TV experiment, (7) controlled lighting for classrooms and (8) foreign language laboratories.

Among contributors to this many-faceted portfolio are such well-known authorities in the AV field as Walter Wittich, Charles Schuller, John Molstad and Henry C. Ruark. The National Defense Education Act is treated by Commissioner of Education Lawrence G. Derthick. The Penfield School program is highlighted by a blueprint of the instructional materials center and a list of provisions for audiovisual utilization in each classroom. Organizational patterns for differing types of communities are outlined for small city, large city, and county-wide service. Finally, specific details for planning a language laboratory are presented.

"The Tape Recordings Experiment Is Expanded in Westside Junior and Senior High Schools, Omaha, Nebraska," by Mrs. Rodney E. Gibson. *Bulletin of the National Association of Secondary-School Principals* 43:49-72, January 1959.

These seven hypotheses were tested in the project reported, which was sponsored by the Commission on the Experimental Study of the Utilization of the Staff in the Secondary School of the NASSP: (1) Spelling can be taught in the seventh grade without teacher supervision; (2) In the eighth grade, a student-operated recorder can teach spelling effectively to a group of 110 pupils with one teacher supervising the group; (3) In the seventh grade, Spanish can be taught with tape by a teacher who knows no Spanish just as effectively as by a regular Spanish teacher without tape; (4) A second year of Spanish by tape is feasible in the eighth grade in spite of teacher and pupil turnover; (5) A pupil's liking for spelling is not totally influenced one way or the other by use of tape; (6) A very simple language laboratory, one hour per week without any direct teacher supervision, will increase the students' general knowledge of a foreign language and their aural comprehension; (7) The use of tape saves teacher time for individual instruction in typing classes.

The results of the study (1957-58) are summarized under the seven hypotheses stated above. The author includes other interesting information including costs and resultant savings, advantages uncovered in teaching with tapes, and problems such as teachers' dislike of making tapes. It concludes with plans for the future, based on the experimental years. The Westside teachers' reactions to tape is evidenced by the fact that physical facilities now provide one tape recorder for every 175 students and that plans for construction of a new junior high school call for tape recording facilities.

• • •

Two other studies discussed in the same issue of the *Bulletin* should interest audiovisual educators. They are: "Evanston, Illinois, Township High School Expands Use of Closed-Circuit Television," by W. B. Mitchell and "Potential Services of FM Radio in Staff Utilization in South Bend: An Experiment in Group Guidance," by K. W. Reber.

Tips for a TV Writer

by Phyllis A. Keeley

Television and Radio Writing, by Stanley Field. Houghton Mifflin Company, Boston, Mass. 1958, 544 p.

The author has done an outstanding job in covering the television and radio field for the neophyte author. He speaks directly to the reader and through his style and well organized material evinces his interest in the reader as a student.

The book is divided into five parts. The first is concerned with the role of the writer, the audience he will be dealing with, and possible sources of material. Next, Field discusses the non-dramatic continuity of commercials, talks, interviews, musical programs, and newscasts. The TV drama, which is the height of the budding author's ambition, is analyzed with descriptions of the many forms of the drama.

The special types of writing in TV and radio are examined, such as: documentary, children's programs, educational television, and the government program. The latter is valuable since it is material not readily found elsewhere. Lastly, copyright, release, and market information are clearly presented.

The book holds promise for the reader because of the many aspects of radio and TV writing covered. As a text it treats the subject well. The statement of principle is always followed with an elaboration using current and complete examples. Clear distinction is made between the purely audio and visual methods.

This book is a useful addition to college texts for creative writing classes. The grouping of all assignments at the conclusion enhances its readability. This is not textbook format and much may be gained from straight reading, either for information or inspiration.

Mr. Field is presently professor at the American University in Washington, D. C., and chief of production, Radio and TV Branch, Troop Information Division, Department of the Army. He has written other books and taught courses in creative writing.

Phyllis Keeley is a high school librarian in Livingston, New Jersey.

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Fifteen Research Projects Approved

THANKS TO THOSE OF YOU who contacted your Congressmen at our request on behalf of the supplemental appropriation for the National Defense Education Act. Prospects are good now that the House has restored by voice vote the $50.3 million cut made in the supplemental appropriation by its Appropriation Committee. The House action means a total appropriation of $75.3 million for the remainder of the fiscal year if the Senate acts favorably. As yet the Senate has taken no action.

Title VII

At the last meeting of the Advisory Committee these research projects were approved:

1. Use of television for improving teacher training and measuring student-teaching performance.—Hunter College, New York City.

2. Investigation of the relative effectiveness of certain specific TV techniques on learning.—Twin City Area Educational Television Corporation, St. Paul, Minnesota.

3. A field experiment in the summertime use of open-circuit TV instruction to bridge the gap between high school and college.—University of Miami, Coral Gables, Florida.

4. Effectiveness of selected AV media as a substitute for classroom observation in basic teacher-training courses. — University of Oklahoma, Norman.

5. A study to determine the relative effectiveness of the use of filmed demonstrations in teacher education for a new high-school mathematics curriculum.—Educational Television and Radio Center, Ann Arbor.

6. Effectiveness of closed-circuit TV in teacher education.—University of Minnesota.

7. An experimental study on use of the video tape recorder for improving techniques of teaching at the college level.—University of Houston, Texas.

8. Challenging the superior student by making the study of Russian available in the elementary curriculum via TV.—University of Utah and Salt Lake City Public Schools.

9. Provision of pre-school experiences via educational television to orient and motivate children entering Grade 1 and to facilitate their adjustment to group activities.—Pinellas County Board of Public Instruction, Clearwater, Florida.

10. Development and evaluation of sound filmstrips for improving teacher-pupil contacts in the classroom.—University of Minnesota.

11. Experimental study of patterns for improving the preparation of preservice teachers in the use of audiovisual materials and of the effects of optimal use of audiovisual materials upon pupil learning and teacher use.—Pennsylvania State University.

12. Identification and evaluation of an economical and practical method of providing intellectual stimulation to gifted pupils in small secondary schools through a televised instructional program.—Maine State Department of Education, Augusta.

13. A study of the effectiveness of some audiovisual techniques in improving parent roles in the education of deaf children.—John Tracy Clinic, Los Angeles.

14. TV utilization in the observation of practice teachers.—San Jose State College.

15. A comparative evaluation of two modern methods (audiovisual aids and dialogue approach) for teaching a foreign language. — University of Washington.

An additional 20 projects have been okayed by the Advisory Committee pending Senate approval of the supplemental appropriation. The next meeting of the Advisory Committee will be in October. Project proposals must be submitted before September 1.

Title III

As of March 30, twenty-four state plans have been approved. These are new since we reported in April: Arkansas, Connecticut, District of Columbia, Illinois, Iowa, Kansas, Maine, Missouri, New Hampshire, and South Carolina.

Barry Morris, coordinator for Title III in Florida, writes that 44 of 67 counties in Florida have projects approved. An analysis of the expenditures of the first 26 county plans shows that about 80 percent of the money involved has gone into science, and that 54 percent of the total has gone for AV equipment and materials.

—ANNA L. HYER

NOTICE TO MEMBERS

If you are interested in working on one of these DAVI National Project Committees, please notify Robert C. Snider, national office: Archives and History, Buildings and Equipment, Legislative, Professional and Teacher Education, Equipment Standards, Television. Recommendations from affiliate presidents are welcome.

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- High interest holding effects are achieved through the stark, dramatic photography of Winton C. Hoch, American Society of Cinematographers.
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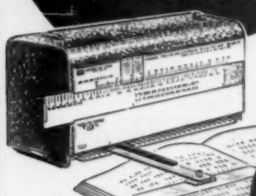

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New TFC Funds

Among new funds granted DAVI by Teaching Film Custodians, Inc. of New York are $1000 which will permit the Okoboji Planning Committee to offer travel funds to key research persons for the 1959 Conference. These participants will be selected in addition to regular voted delegates.

A second grant makes $5000 available annually for two years to the DAVI Research Committee. The funds will be directed to the Committee Chairman with a sub-committee organized to approve expenditures. Funds are expendable for meetings of the Committee, or for regional research meetings to develop cooperative projects with a broader base than that which can be planned by a single institution.

TFC is an old-time benefactor of DAVI, having partially underwritten expenses for its several Okoboji Leadership Conferences, and having financed consultants for the DAVI Field Service Program. State associations are also frequent beneficiaries.

Summer Meeting

A double theme will give added impetus to the DAVI summer meeting in St. Louis, according to Co-Chairmen Elizabeth Golterman and Nelle Lee Jenkinson, who are planning the program for June 29 (during NEA Convention week).

Walter Bell, DAVI's new president, and Maurice Mitchell of EBF will speak to the morning theme, "The Role of AV in Quality Teaching," while Robert Kilbourn keynotes the afternoon topic, "New Frontiers in Instructional Materials." Rounding out the morning will be group discussions on the challenge of the new instructional media to the elementary teacher, the secondary teacher, and the college teacher. The latter part of the afternoon will be devoted to circle discussions of Kilbourn's topic.

National staff members are also cooperating on programs for Wednesday and Thursday afternoons. Harold Wigren is planning a session for Thursday around the theme, "The Classroom Teacher and Educational Television." Arthur Wells Foshay will give the presentation.

USSR via Filmstrip

A set of seven filmstrips in full color based on photos taken by Americans traveling in the Soviet Union during the past two summers has just been released by SVE. Murray Lincoln Miller was coordinator of the project. The set sells for $39.75; each strip at $6.50.

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WELCOME HAWAII . . .

. . . INTO THE UNION . . . AND INTO DAVI. As AVI goes to press Richard Sanner, audiovisual director at the University of Hawaii, informs the national office that Hawaii is certain to petition the Board of Directors for affiliation during the Seattle convention. Thus, as Hawaii joins the Union as the 50th state, HAVA becomes DAVI's 37th affiliate.

Mr. Sanner writes that the basic AV course offered by the University now has an enrollment of some 350 students per year, as compared with 17 when it was first given in 1952-53. Some of these students are off campus, Sanner explains. Teachers on other islands have shown much interest in AV but prefer to take the course on home base rather than traveling to Honolulu during the summer. Thus the AV instructor spends some of his time "island hopping," teaching off campus and visiting classrooms.

Hawaii on Film

Hawaiian Islands—Their Origin and Nature. (Pat Dowling Pictures, 1056 S. Robertson Blvd, Los Angeles 35)

Reviews the geological history of the islands and their volcanic origin. Recent volcanic action demonstrates dramatically this land forming process. The effect of erosion on volcanic rock is also shown. Principal among the native crops of these islands are pineapples, coffee, sugar, taro, and tropical fruit. Fine charts and graphics illustrate basic earth forms. (400 ft, color, $110)

Hawaiian Islands—The Chief Industries (Pat Dowling Pictures)

Emphasizes the two basic agricultural crops—pineapple and sugarcane—upon whose production a large segment of the economy of the islands is based. A visit to large plantations shows step-by-step how these crops are cultivated, harvested, and processed for market. Attention is given to the two-way trade that unites the islands of Hawaii to the west coast of the United States. (400 ft, color, $110)

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3. TELLING YOUR AV STORY
... a 16-page public relations guidebook to help AV directors and school administrators to explain the value of audiovisuals to teachers and public.
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4. AV ON THE AIR
... a 20-page handbook to help AV directors and school administrators in using radio and television facilities to explain the value of audiovisuals.
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5. LAUNCHING YOUR AV PROGRAM
... a guide for school administrators explaining the role of administrator, teachers, and AV coordinator in introducing an AV program in a school.
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Summer School

THESE listings are a continuation of summer school courses published in the April issue of AUDIOVISUAL INSTRUCTION.

California

UNIVERSITY OF SANTA CLARA — WRITE FOR DATES
- Audiovisual Aids (2 units) — Arthur Phelps, Joseph Nicholas

Illinois

WESTERN ILLINOIS UNIVERSITY (MACOMB) — First term beginning JUNE 8 and second term beginning JULY 17.
- Photography — D. Crawford and M. L. Foster
- Audiovisual Equipment — W. Howell and Miss J. Terrill
- General Introductory — J. Prange and W. Howell

FIELD PHOTOGRAPHY COURSE OFFERED ON STUDY TOUR
- Haddock—June 18 to July 17 and July 20 to August 20
- Litchfield—June 16 to July 17
- Roberts—June 16-26 (on campus) and June 27 to August 15
- Crawford—July 20 to August 21
- Bates—July 23 to August 21

NORTHWESTERN UNIVERSITY SCHOOL OF SPEECH (EVANSTON) — JUNE 23-AUGUST 1 and JUNE 22-AUGUST 15
- Special Symposium in the Issues of Broadcasting
- Six and eight-week courses coordinated by Martin Maloney with guest lecturers from broadcasting and related fields. Internships at WNQB and WTTW.

Louisiana

LOUISIANA POLYTECHNIC INSTITUTE (RUSTON) — JUNE 8-AUGUST 7
- Use of Audiovisual Aids in the Classroom — Robert H. Mount

Massachusetts

BOSTON UNIVERSITY — JUNE 1-JULY 11
- Television Production Workshop — Barnes
- Motion Picture Production Workshop — Steele
- Laboratory in AV Aids in Education — Gaylen Kelley
- Use of Audiovisual Aids in Teaching — Kelley

JULY 13-AUGUST 22
- Educational Television Workshop — Yaeger
- Literature of Broadcasting — Mackey
- Laboratory in Audiovisual Aids in Education (2 sections) — Kelley
- Use of Audiovisual Aids in Teaching — Kelley
- Introduction to Graduate Study in Communications — Mackey

Michigan

EASTERN MICHIGAN UNIVERSITY (YPSILANTI) — JUNE 22-JULY 31
- Audiovisual Methods in Teaching (2 sections, undergraduate) — Peterson
- Methods in Audiovisual Instruction (graduate) — Peterson

POST SUMMER SESSION OFF CAMPUS AT LAPEER — AUGUST 3-21
- Audiovisual Methods in Teaching — Peterson

Minnesota

STATE COLLEGE AT MOORHEAD — JUNE 8-JULY 15
- The Preparation of Audiovisual Materials
- Workshop in Audiovisual Materials (June 1-5) — Brown and Luce

Missouri

NORTHWEST MISSOURI STATE COLLEGE — JUNE 9-AUGUST 7
- Audiovisual Aids — Luke L. Boone
- Instructional Materials and Equipment — Luke L. Boone

Montana

WESTERN MONTANA COLLEGE OF EDUCATION (DILLON) — JUNE 8-JULY 10
- Audiovisual Education — John R. Cumming

New Hampshire

UNIVERSITY OF NEW HAMPSHIRE (DURHAM) — JULY 6-AUGUST 14
- AV Materials in Elementary and Secondary Schools — Austin L. Olney

New York

ITHACA COLLEGE (ITHACA) — JUNE 22-JULY 3
- Audiovisual Education (operation) — Moy
- Audiovisual Methods and Materials — Moy
- Advanced Preparation in Audiovisual Education — Moy

JULY 6-AUGUST 14
- Advanced Preparation in Audiovisual Education — Moy

AUGUST 17-28
- Audiovisual Methods and Materials — Moy

SYRACUSE UNIVERSITY (SYRACUSE) — JUNE 29-AUGUST 7
- The Selection and Use of Audiovisual Instructional Materials — Finn
- Audiovisual Communication for Religious Education — Hockman
- Motion Picture Production: Fundamentals — MacIssac
- Workshop in Audiovisual Communications: Production — MacIssac
- Classification and Cataloging of Audiovisual Materials — Allen
- Research and Theory in Audiovisual Communications — Finn
- Workshop in Educational Television — Foster

SPECIAL COURSES
- The Selection and Use of Audiovisual Instructional Materials (July 6-17) — Bishop
- Audiovisual Communication for Religious Education (July 20-31) — Hockman
- Workshop in Educational Television (August 10-21) — Foster
- Summer Workshop on Audiovisual Materials in Libraries (August 10-21) — Melinat

Pennsylvania

UNIVERSITY OF PENNSYLVANIA (PHILADELPHIA) — JUNE 29-AUGUST 8
- The Mass Media in America
  Six-week workshop. Five graduate tuition scholarships including travel expenses and a $100 stipend are available to qualified students. The workshop features visiting industry leaders from the book industry, magazines, newspapers, motion pictures, and broadcasting. Write: Patrick D. Hazard, Annenberg School of Communications, 201 South 34th Street, Philadelphia 4.

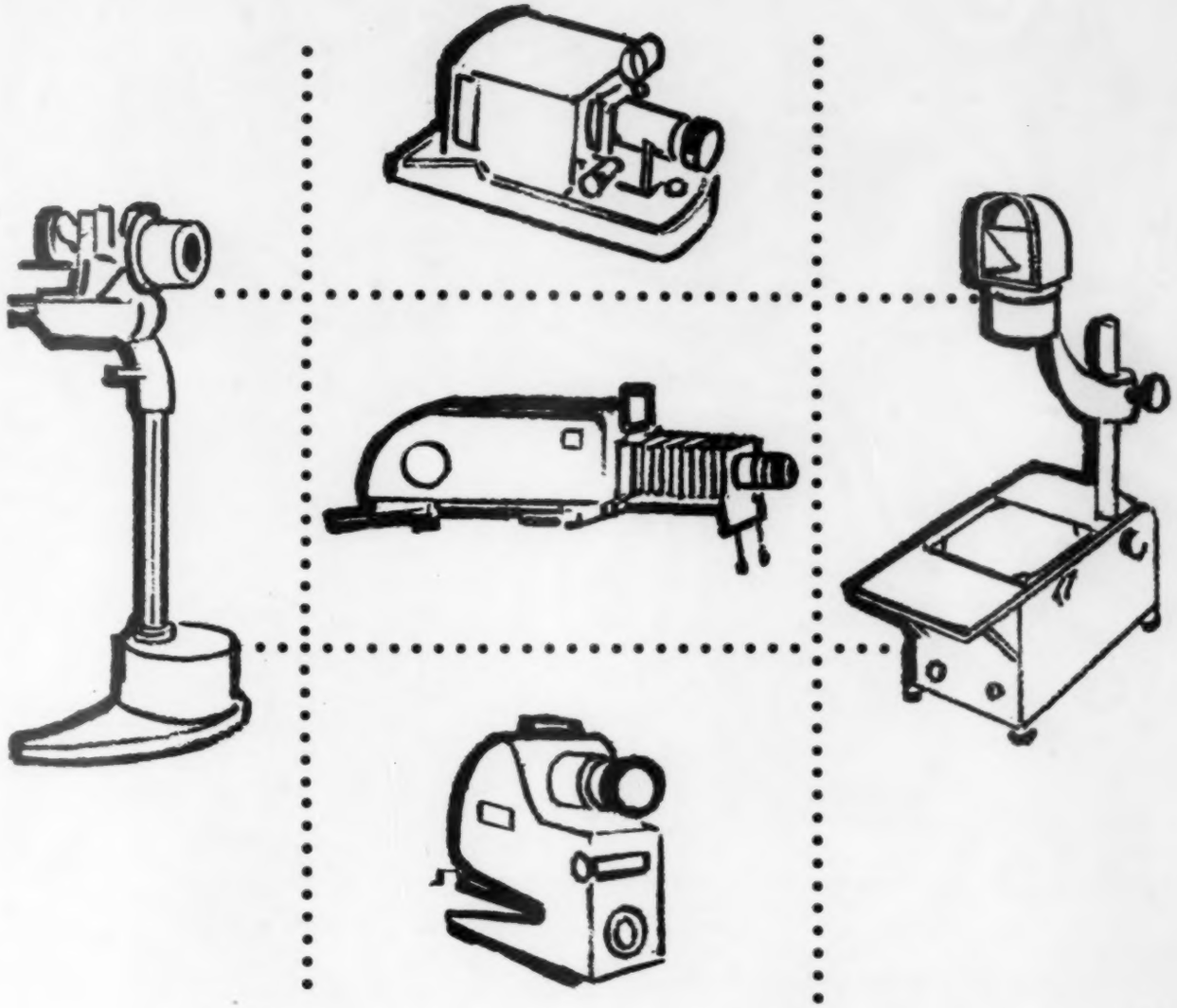
Puerto Rico

UNIVERSITY OF PUERTO RICO (RIO PIEDRAS) — JULY 1-31
- Television Workshop (Directing and production techniques) — William H. Tomlinson, Don Amos Mayo

JUNE 22-27
- Seminar: AV Materials for the Teaching of Reading — Staff

South Carolina

FURMAN UNIVERSITY (GREENVILLE) — JULY 16-AUGUST 14
- Special Workshop in Visual Education — Hawkins



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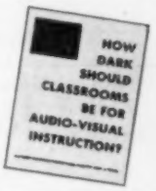

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RCA "Life-Tested"* 16mm Projectors impress subject matter in every area . . . history to hygiene, physics to farming. Junior and Senior models are easiest to thread of any 16mm machine, run quietest, use 1200-watt lamps to throw more light on the screen, treat film extra gently. Porto-Arc projects extra-brilliant large-screen pictures.

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Better to Light One Candle

EDITORIAL | *Anna L. Hyer*

IN VIEW OF THE DOMESTIC OPPORTUNITIES and challenges to AV educators these days, many may wonder why we devote an issue of AVI to education beyond the continental borders of the United States. The situation is similar to that of the rooster who found an ostrich egg. Gathering the hens around him he said, "I don't recommend that you copy, but I do think you should know what others are doing."

Time and space in our world have been shrunk by developments in communication and transportation. International interdependence is a very real dimension of our lives. Once a faraway event held only intellectual or vague moral implications. Today the same event can vitally threaten our way of life, our standard of living, or life itself.

Another formidable fact affecting both the national and the international picture is the so-called population explosion. At the present rate of increase there will be 125,000 more humans on earth by this time tomorrow, 45 million more by this time next year, and by the year 2000 the earth's population will have doubled. To maintain the present standard of living, the rate of productivity must equal the rate of population increase. This condition is most difficult to achieve in the underdeveloped countries where the birth rate tends to be highest, where the standard of living is lowest, and where it is most difficult to increase productivity.

We no longer dare turn our backs on the world in which we live, even if for no more edifying reason than to save our own skins. Over 45 percent of the world's children are not in school. Millions are hungry and undernourished. Such conditions inevitably lead to discontent, uprisings, and a willingness to follow the leader making the brightest promises. This leader, by the way, is frequently an effective user of communication devices and techniques.

All of this seems remote from our personal concerns, so we frequently say, "But what can I as one individual do—or for that matter, what can one small professional organization like DAVI do?" I believe there are some things that we can do to "light some candles in the world."

Large numbers of us have the opportunity every year to entertain in our homes a foreign student, exchange teacher, or visitor. I personally can cite several illustrations of how one such experience did more to create understanding of democracy and American life and education for a foreign visitor than any other experience in a stay of several months. (The educational experience is reciprocal too!) The importance of this type of exchange was reinforced for me this past year by a speaker who reminded the audience that educational visitors from abroad are usually important decision-makers back home—more influential than you or I are here. Furthermore, the countries from which they come frequently are in formative stages of development. The contacts we have with such representatives may well be the most important in our lifetime.

As individuals and as an organization we can encourage outstanding educators to go abroad, both to work and to study. (See pages 153-54 for DAVI members now serving in foreign countries.) Each of us can be good ambassadors when we go abroad, or we can leave a negative effect as did the "Ugly American," so vividly pictured. We can work to make service abroad a factor in faculty promotions, the same as writing and research. We can, as advisors of foreign educators, more thoughtfully plan their course of study or itineraries.

As individuals we can back Congressional appropriations for USIA and ICA, which as usual this year are in danger of serious curtailment. We can urge ratification of agreements for the free exchange of educational and cultural materials, and work through such agencies as CINE to get better non-theatrical films abroad to picture American life.

Our Contribution As Educators

As American educators our major contribution will be made here on the home front in preparing the next generation to live in a highly industrialized society, in closely interlocked urban communities, in an interdependent world. I believe we would all agree that many changes in curriculum content and procedures are required. To cite only a few illustrations, our teaching of literature, language, social studies and the arts is almost entirely slanted to Western Europe to the exclusion of other vast and important parts of the world. We teach too much "Holland and wooden shoes," and too little India, Africa, and the Orient. Our failure to give proper attention to foreign languages is well known—in some embassies not a single American can read or speak the language of the country.

We have an obligation to be informed and interested citizens of the whole world. However our duty does not stop with "knowing," but with "doing," and we should never underestimate what one individual can achieve. As the old Chinese proverb tells us, "It is better to light one candle than to curse the darkness."

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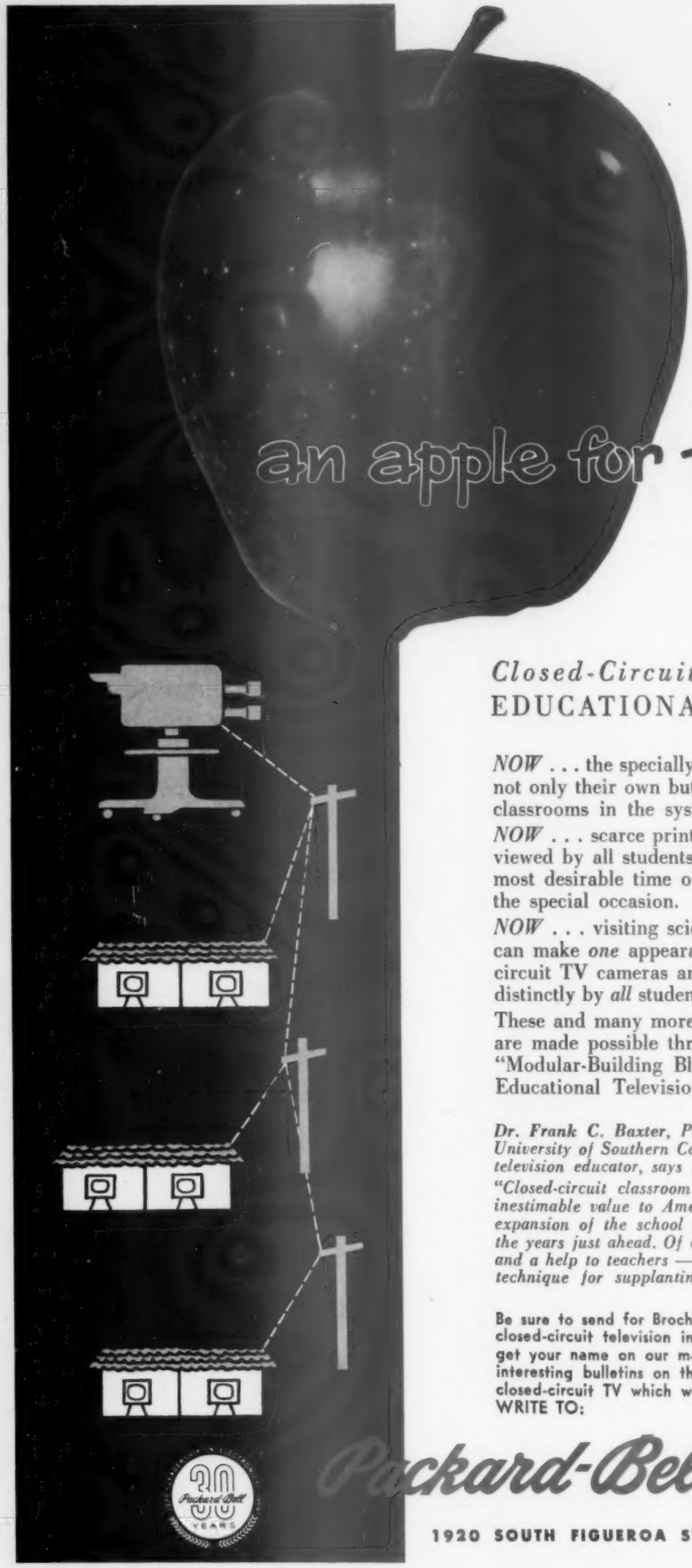

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